

# **UNCHARTED<sup>TM</sup>**

# **3**

## **DRAKE'S DECEPTION**



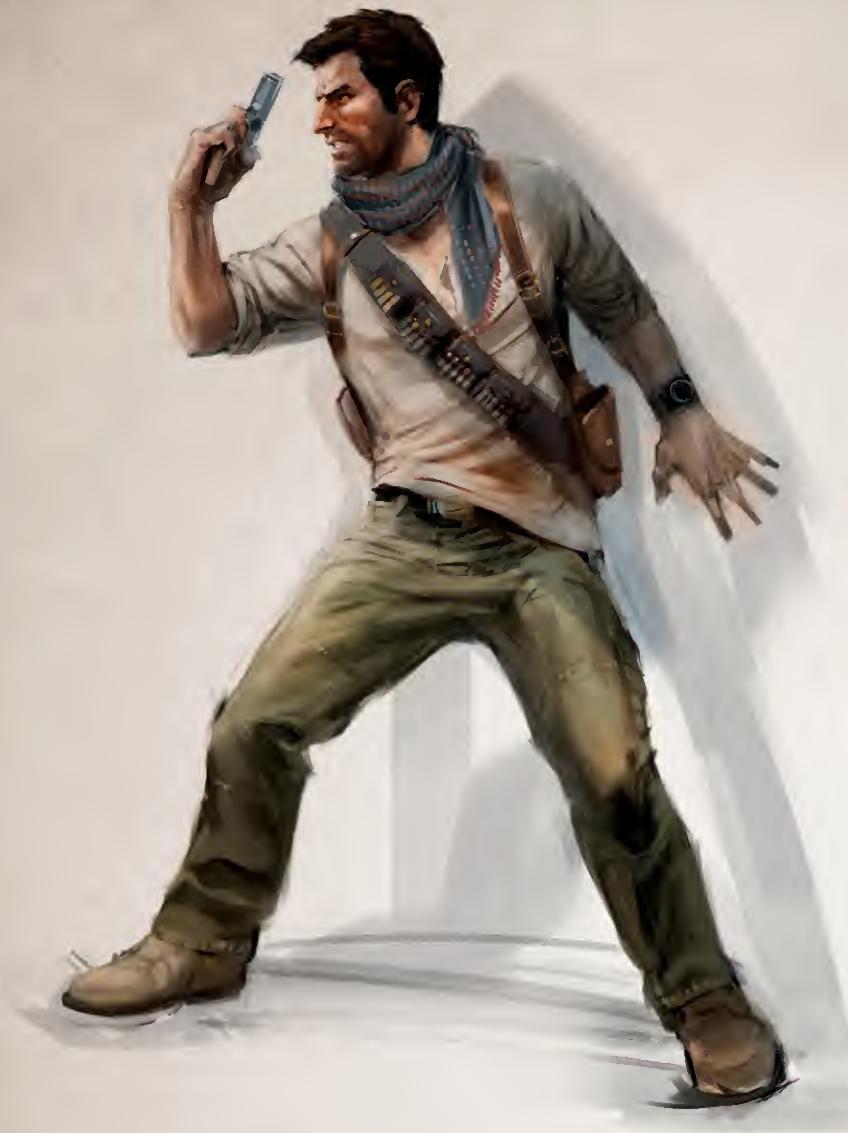


*Uncharted 3: Drake's Deception*

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# CHARACTER DESIGN

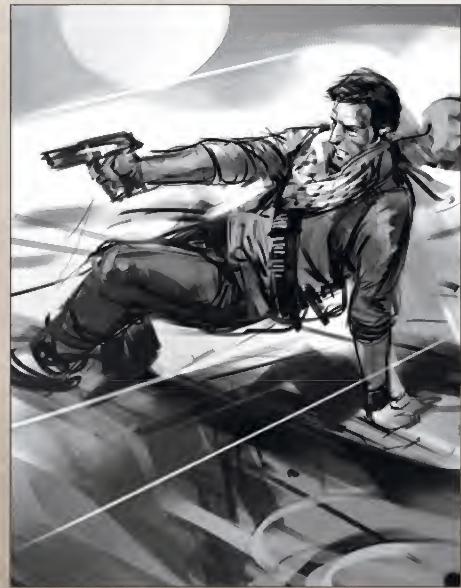
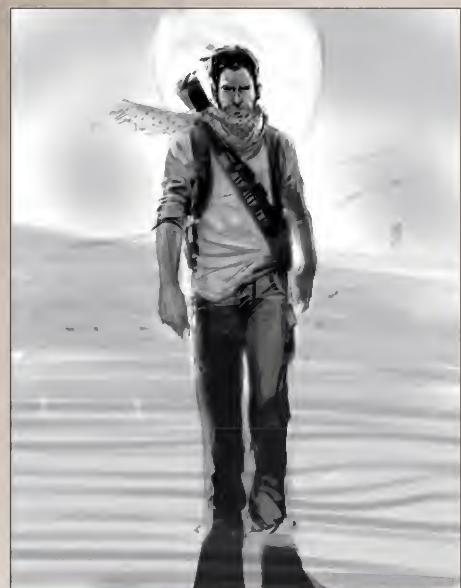
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## DRAKE

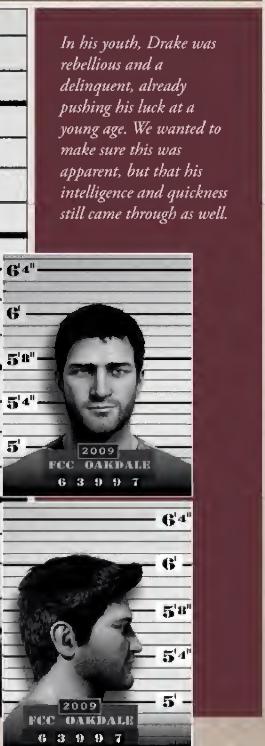
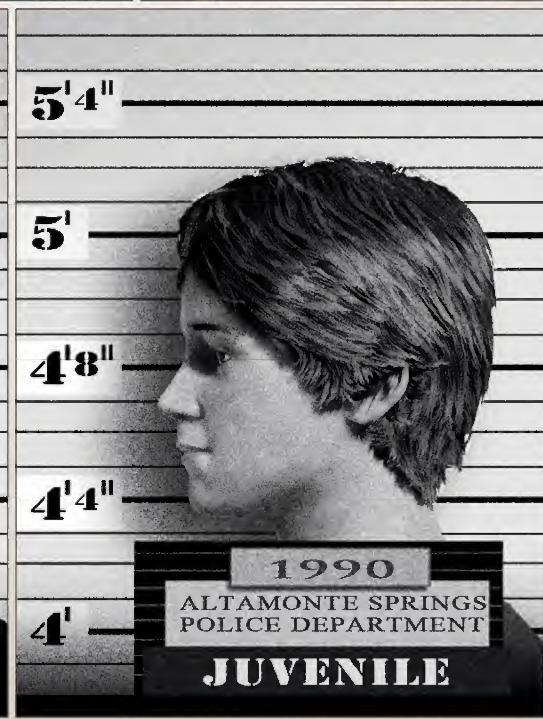
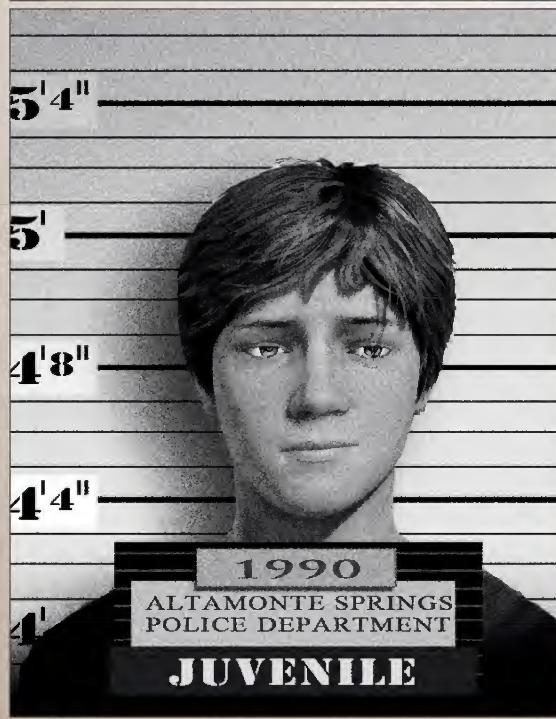
For his third outing, we gave Drake a more desert military feel, with khaki/desert tan cargo pants, combat boots, a leather bandoleer, and shoulder holsters. We also mixed in some Middle Eastern influence by adding a square scarf called a *shemagh* (or *kaffiyeh*) around his neck.





We always draw gestural poses and action poses of our characters to help us imagine them on location and see if the resulting look has the right feel for the game.





In his youth, Drake was rebellious and a delinquent, already pushing his luck at a young age. We wanted to make sure this was apparent, but that his intelligence and quickness still came through as well.





## SULLY

Sully is one of the game's strongest personalities, and we decided he wouldn't have changed much since he was younger. We took the opportunity to show him at his peak, when he had more hair, tighter skin, and, of course, displayed more chest hair.



THEM'S FIGHTIN' WORDS SULLY

BEAT-DOWN SULLY

BOTH BARRELS TO THE GUT SULLY

*A series of drawings defining the gunshot wound Sully sustains and how blood spreads through his clothing*



## ELENA

Elena's desert gear is similar to Drake's palette, but reshaped to fit her body. We also gave her a scarf and khaki pants.



We generated a great variety of color studies of Elena to make sure her palette would complement Drake and the environments she appears in.



## CHLOE

Chloe's look is designed to contrast Elena's—slicker, with sharper angles. We gave her a burgundy leather moto jacket, with sharp collars and angular shoulder pads. This differentiation reinforces the difference in their personalities.



*Variations on Chloe's color scheme and costume.*



## CUTTER

Cutter is a quintessential European thug—fitted leather military jacket, matched with denims and black, steel-toed, leather work boots.



*These Cutter variations also helped inspire the designs for the rest of the thugs in the bar.*



## MARLOWE

Marlowe is a sophisticated, calculating, and manipulative leader of a Hermetic order, strong willed and very determined to get what she wants. We gave her a very serious, all-business look with sharp, angular features, especially her hair, nose, and eyes.



*Variations on Marlowe's costume, revealing her personality. We dressed her mostly in dark colors, primarily black, for a slick, streamlined look.*



## TALBOT

Talbot is the lieutenant of Marlowe's organization. We fashioned him similarly to his boss in order to keep the sophistication befitting his role in a well-funded organization. His facial features and clothing follow the angular designs of our antagonists.



*Talbot's clothing design follows the organization's uniform of slick black suits and red ties.*



## RAMESES

Rameses is the leader of a Yemeni pirate group, hired as mercenaries by Marlowe's organization. He and his antagonist group stand in dramatic visual contrast to Marlowe's Hermetic order. Rameses is similar in style to Eddy Raja of *Uncharted: Drake's Fortune*. He is greedy, flamboyant, and badly dressed.



We dressed Rameses's pirates in military cargo pants tucked into military boots. Pairing that with open-chest, military-shaped jacket tops gave them a tougher look. We also worked to keep the color values consistent between each variation to make enemies easier to identify.



## SALIM

Salim is a sheikh of the desert-dwelling tribes called the Bedouin. We dressed him in a traditional Arab garment called a *thobe*. Bedouins usually dress in white cotton with earthy tones, but we decided to color him blue so he'd stand out from the desert. Bedouin men usually do not wear jewelry; instead they carry curved knives, rifles, and ammunition bandoleers.



For the Bedouin designs, we experimented with different color variations, while keeping the blue theme. We also chose to outfit them with sirwal (loose, baggy pants), instead of the traditional sarong. This made them easier to animate, especially when riding a horse.



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# ENVIRONMENTS

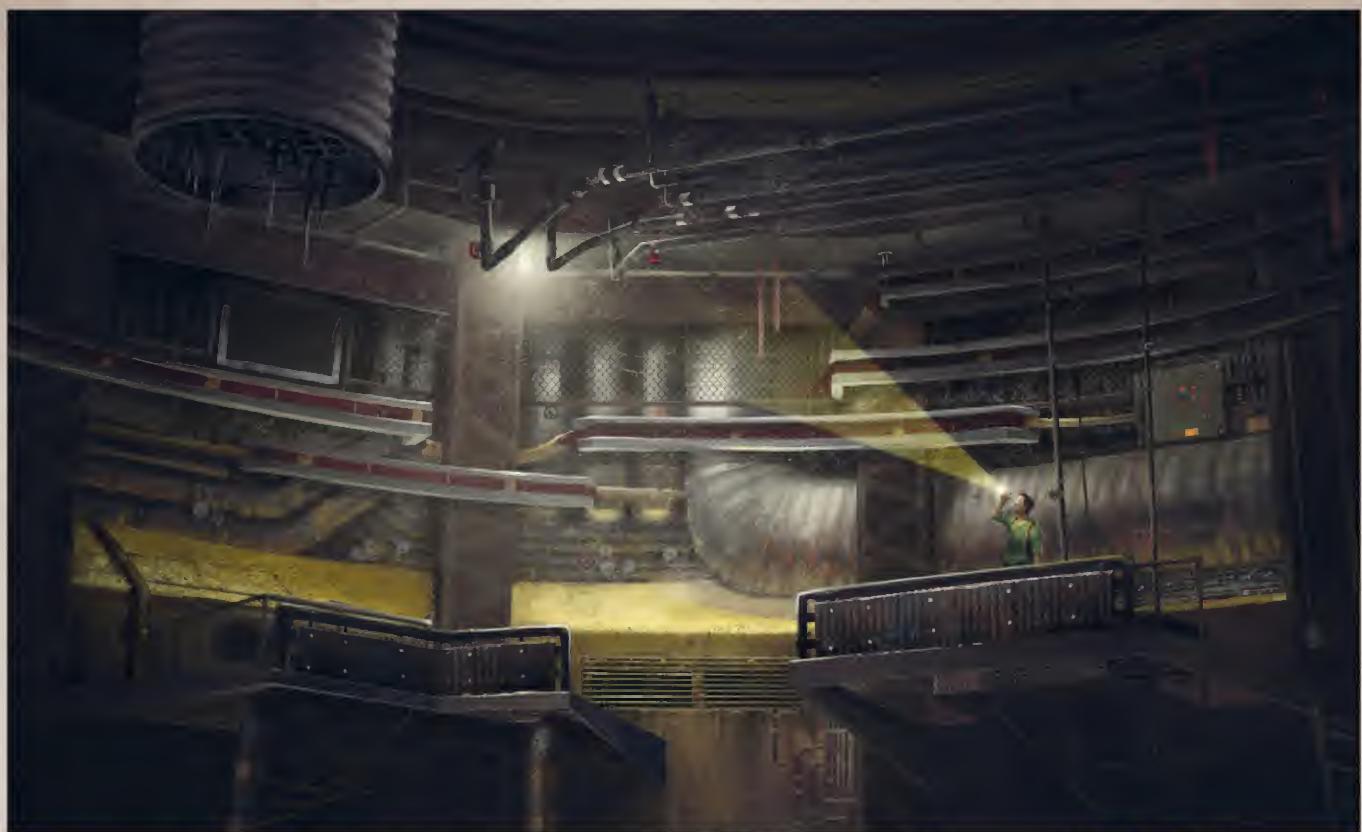
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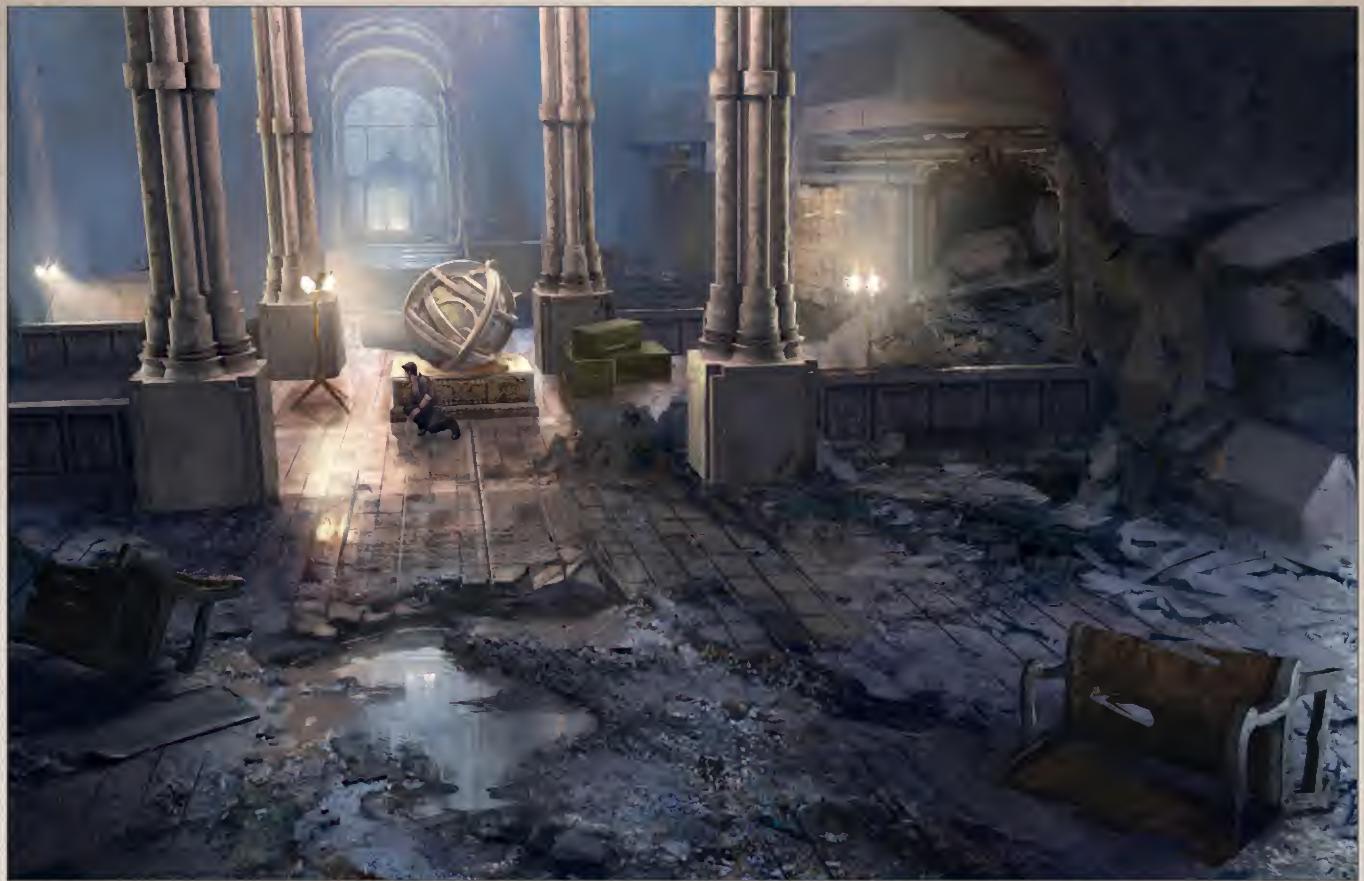
*The English Pub was one of the game's first levels, and a lot of enthusiasm went into field-researching an authentic pub. Every detail was considered, even how the British electrical sockets looked.*



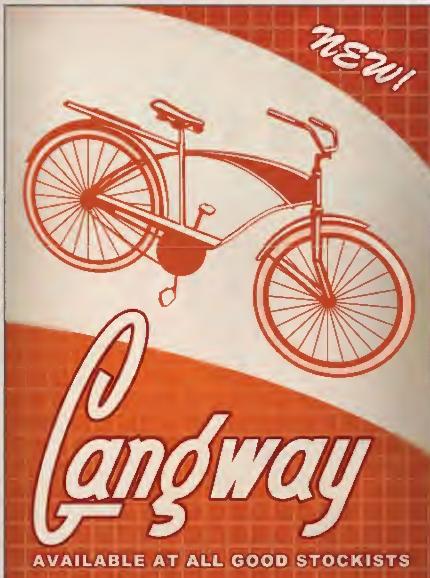
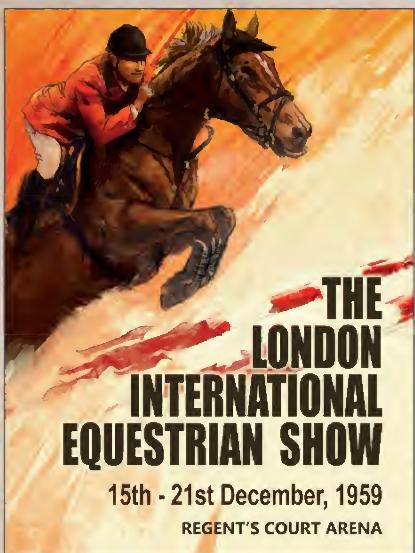
*The Cartagena town square was the first time we tried putting a large crowd into an open area. This necessitated rebuilding characters to optimize them for crowds, so we could put more of them onscreen. The busy market square was the ultimate challenge for us because it comprised not only people but also different store elements, like in a farmer's market.*



*The sewer originally had many traversal gameplay elements, so we had to study how to create clear, grabbable ledges out of pipes, electrical tubes, and supports. The challenge in using industrial elements like pipes and wires was trying keeping it believable for the period, rather than making the location turn out spaceship-like.*



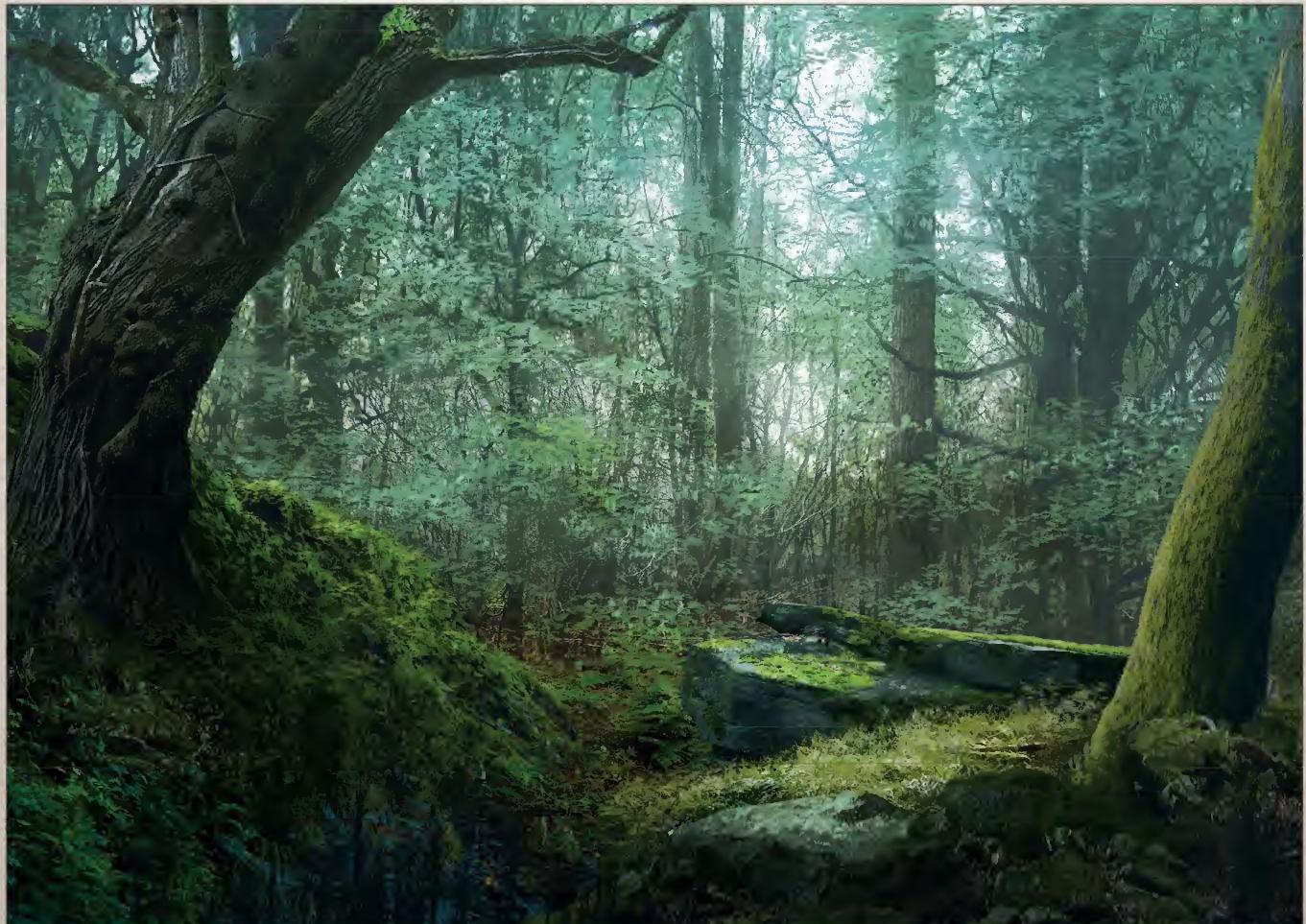
*The inspiration for the abandoned train station is very Victorian, including the old train itself, with everything taking cues from models of the time.*



*The graphic design for these posters is also intended to reflect the type of displays that would have adorned the station at the time it was operational.*



Cutter's apartment is a bachelor pad designed to show that its owner is an educated, cultured man. The punching bag in the far corner reveals a tougher side of his personality.



*For this forest, we developed new tree designs to clearly differentiate this setting from the jungles of the previous games.*



*The chateau incorporates elements of several abandoned, baroque-style chateaus in France, but ours is overgrown and unstable.*





The citadel is inspired by the Krak des Chevaliers, which is a Medieval Crusader castle in Syria. We took designs from other citadels in Syria as well, but the location and actual look of the Crusader castle was perfect. We wanted it to be on high ground, where players can see the city all around and a long, winding road below. We planned a chase on the tour bus, but it was unfortunately cut.



Early designs of the Crusader tombs below the citadel.



*We wanted to establish that the Citadel is a touristy place, so we created a few tourist elements like a ticket booth and a gift shop by the entrance. Here we were also conceptualizing how the lighting affects the scenery at night.*



This Yemeni city was based on the medieval city of San'a. We combined the old city with the fortified village of Al Hajjarah, known for its towering houses built on cliff faces of the Haraz Mountains in the twelfth century. The design gave us a variety of landscapes, transitioning from the flat city streets to unique rock structures. The architecture of the Yemeni city is very distinct, with squarish walls and painted and embossed patterns. The palette is largely monochromatic, dominated by earth tones.



*Of the many puzzles in Uncharted 3, one of the more iconic devices was this planetarium projector that displayed constellations on the ceiling. Its design was based on an armillary sphere, which is a device that models objects in space.*



We created several renditions of the armillary sphere projector, trying to make sense of it. The metal body parts above are from another puzzle level in which each part appears disjointed until it is viewed from a particular angle. We based the warriors on the golden mechanized statues players see all over the lost city.

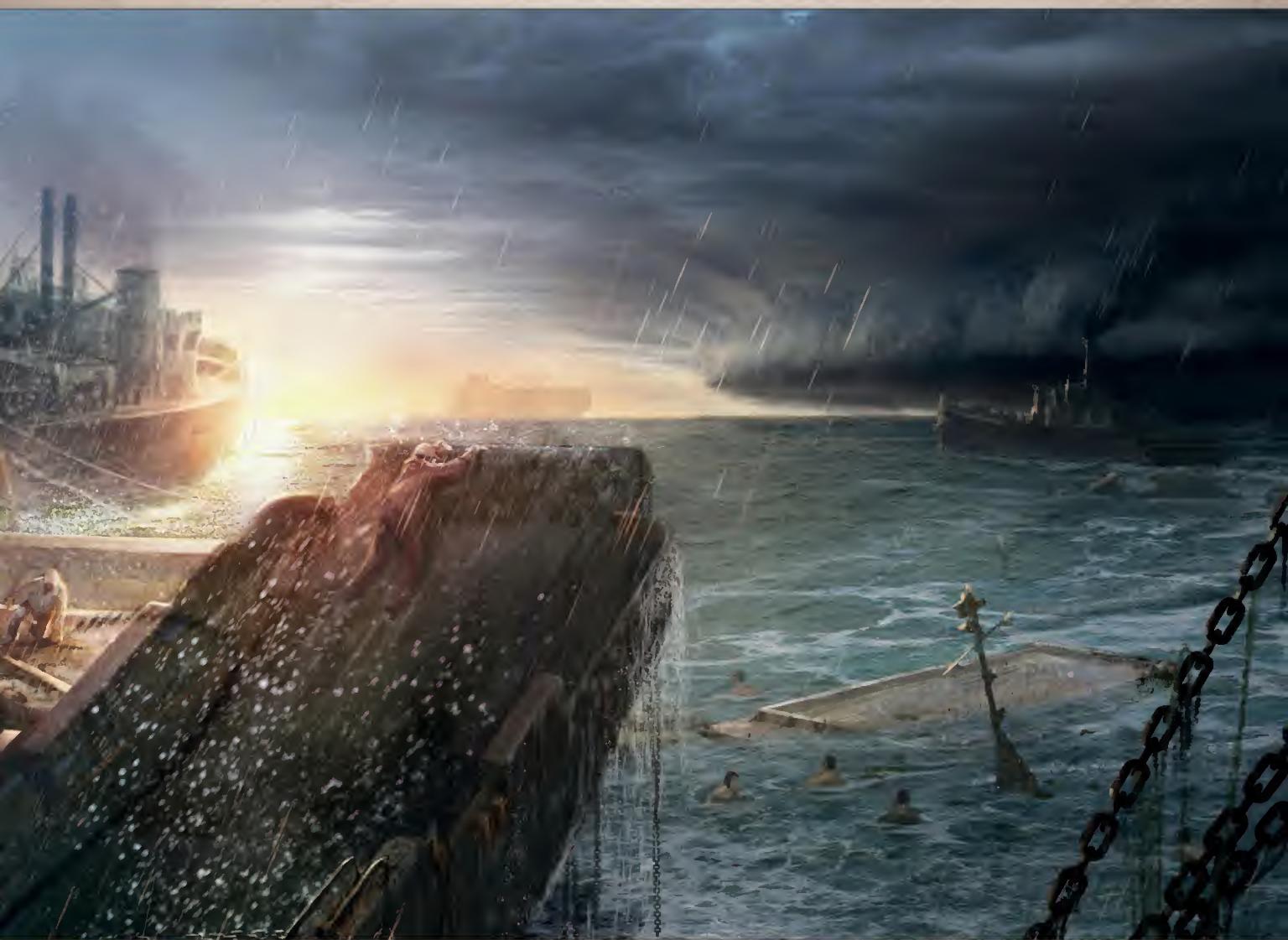




*The Derelict Cruise Ship was another huge level that had to be scaled down, but was nonetheless resource intensive. It was one of the first levels designed for Uncharted 3. We started building the geometry and textures early, but could not move forward until the ocean water technology was ready. It's an ambitious level, in which the boat has to flip over and remain playable. It took time to develop and created several new tech and design problems we had never encountered before.*



*The inspiration for this level was an actual ship graveyard off the coast of Africa, where huge bulks of rusting metal are dismantled and sold for scrap. This was a perfect environment to combine uneven traversals with interior/exterior spaces. The ocean creates an unstable platform that adds extra difficulty and variation to the gameplay.*



*The ship graveyard was originally a massive level, spanning five or six big areas, before it was truncated to only two and a half. The different elements within the ship—cargo crates, engines, vents, and viewing decks—created several cover options and divided the space nicely, funneling players from one battle arena to the next.*



*The inspiration for the cruise ship level was obviously The Poseidon Adventure mixed with Titanic. We originally wanted the ship to start listing as the water chases Drake down the inverted hallways, ultimately ending in the ship snapping into two parts. It was an epic idea that had to be scaled down because of the scope and lack of resources available.*

# THE SEAWARD™ DECK PLAN



CATEGORY &amp; SHIP ACCOMMODATIONS

Concierge Royal Suite A with Verandah

## STATEROOM AMENITIES

Almost all staterooms have tub and shower, remote-controlled HD LCD TV, ample closet space, in-room safe, hair dryer, phone with voicemail messaging, and individual climate control.

Concierge Royal Suite B with Verandah

Concierge 2-Bedroom Suite with Verandah

Concierge 1-Bedroom Suite with Verandah

Deluxe Family Inside Stateroom

Deluxe Family Oceanview Stateroom

Deluxe Family Oceanview Stateroom

Standard Oceanview Stateroom

Standard Oceanview Stateroom

Deluxe Oceanview Stateroom

Standard Inside Stateroom

Standard Inside Stateroom

Deck 6

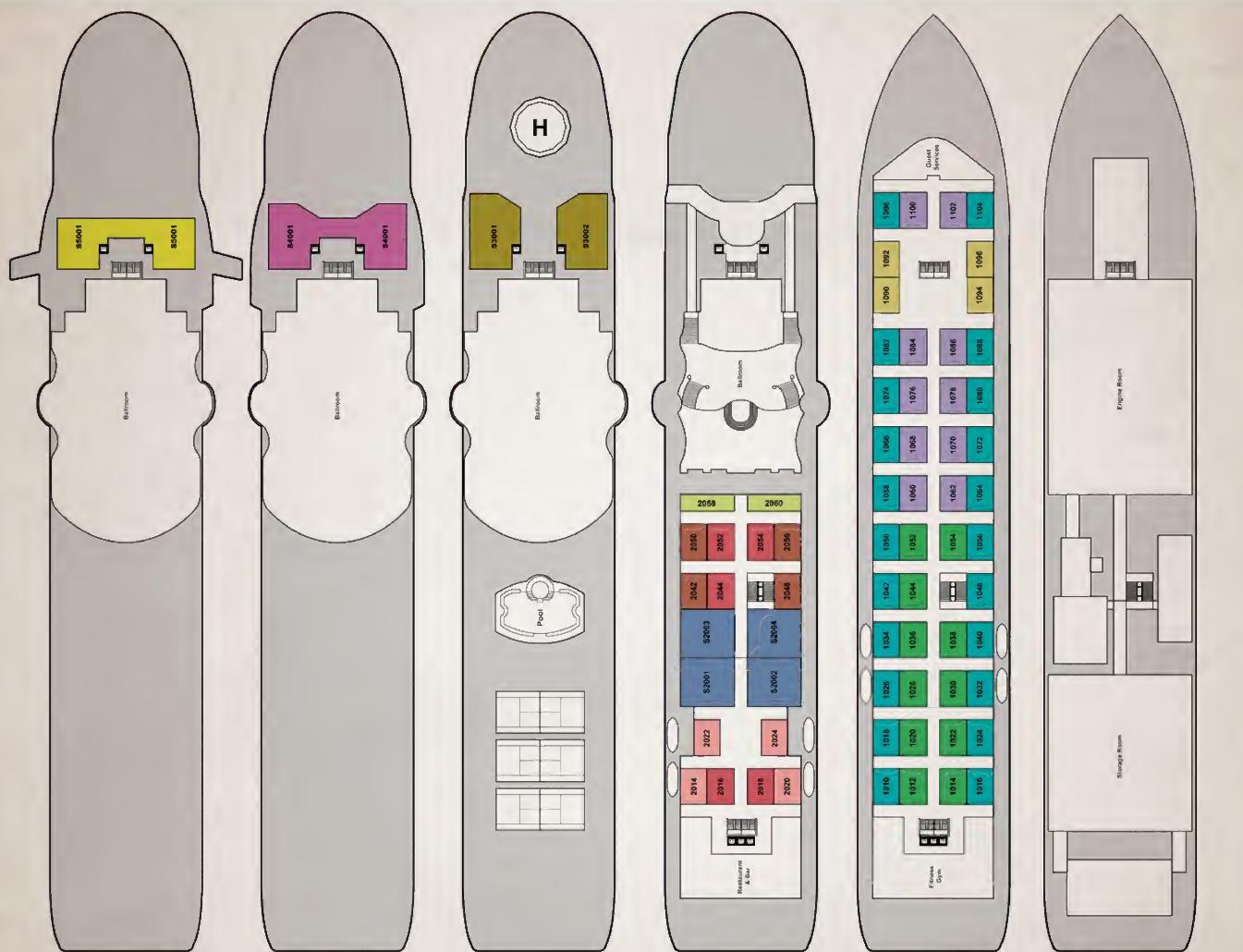
Deck 5

Deck 4

Deck 3

Deck 2

Deck 1



*We looked at a real ship layout and copied the proportions to get the scale of our ship right. The design was classic art deco, reminiscent of the Titanic.  
We explored several renditions of what the ballroom would look like in different lighting conditions.*







The cargo plane sequence was another ambitious level; we had the idea to use zero gravity as part of the gameplay, which shakes up the combat arena by rearranging cover placement as things shuffle around. Rather than a consistent layout, the level changes as items float around and targets go in and out of cover.



*The design of the abandoned desert village was inspired by the ksar of Ait-Ben-Haddou, in the northern part of Africa. There, buildings are built out of hardened mud and straw, and are surrounded by a defensive wall, supported by corner towers.*



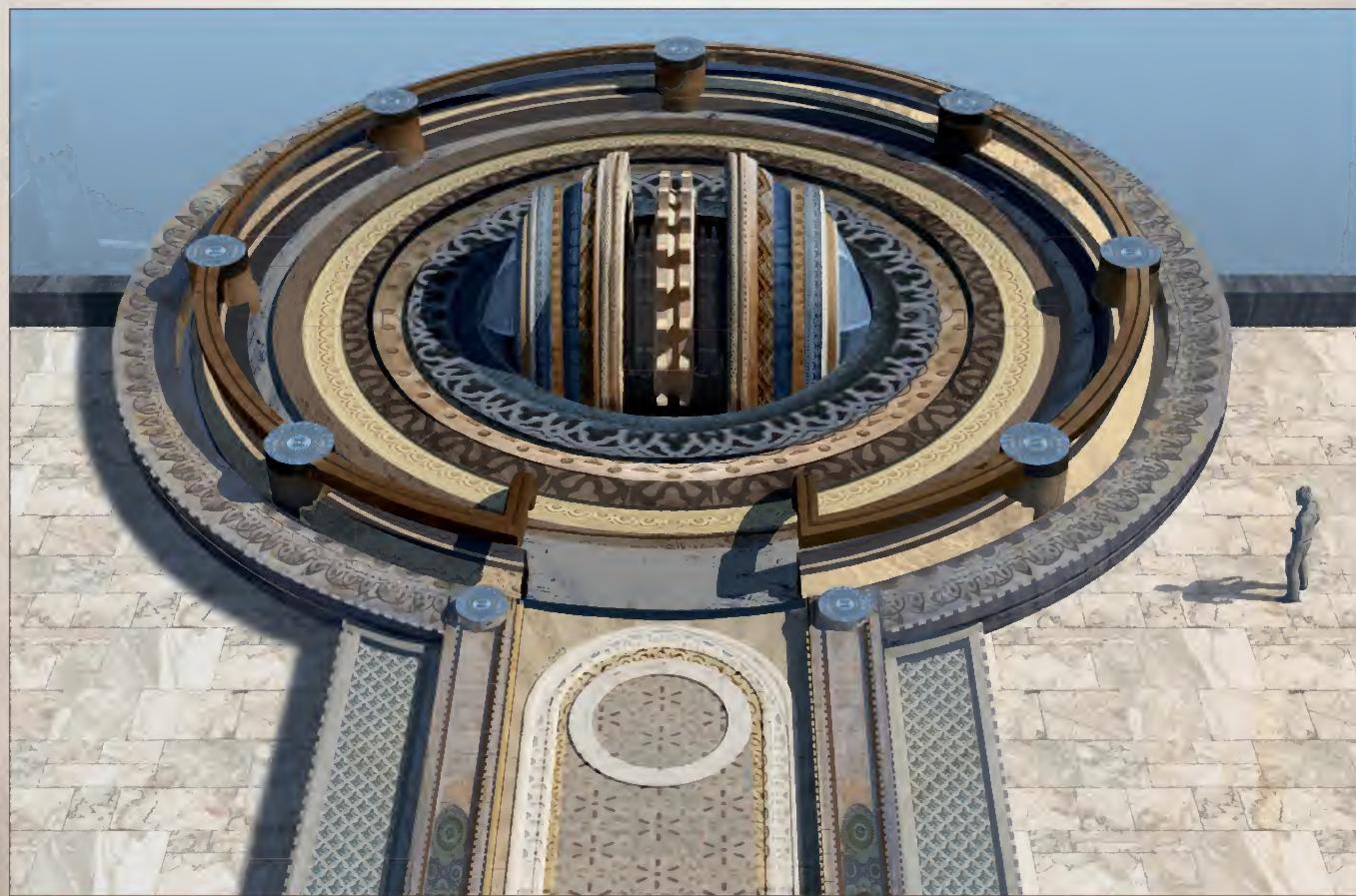
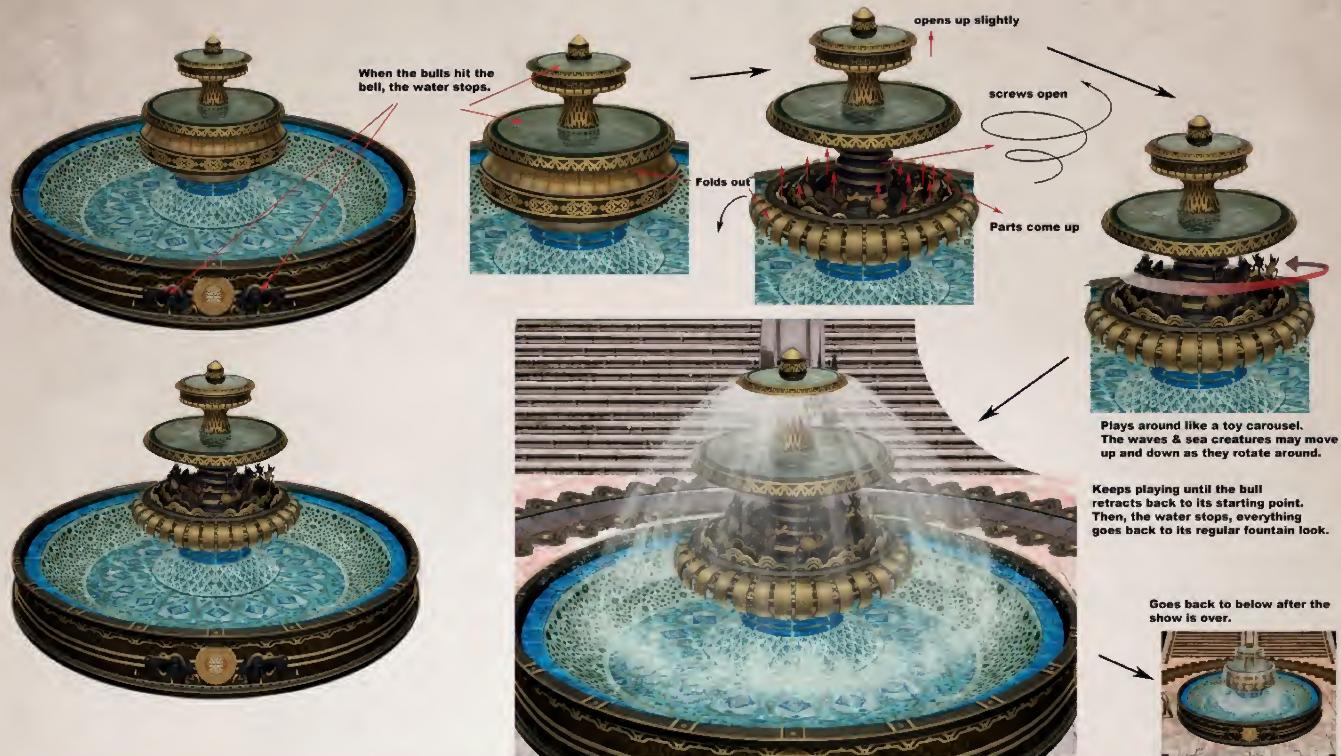
*The horse chase in the desert was a difficult level to design, because it required a strictly closed path, but had to give the visual feeling of an open desert. We had to develop a lot of variation in the dunes and canyon walls to create the illusion that players can travel outside the path but make it inconvenient to do so.*



*The desert gates had to look massive and imposing to convey the idea that it is the product of an advanced civilization. The city is filled with mechanized statues, like these guard statues that control the gates' locking mechanisms.*



Iram of the Pillars is the lost city Drake and his crew are trying to uncover in Uncharted 3. It is an ancient city that was supposed to have been swallowed by the desert. A highly developed and thriving civilization with ornate architecture and design, it stands in contrast to the Yemeni city, with more rounded domes and arches, and more colorful pigments in the design patterns.



*The fountain puzzle is another complicated mechanism for players to solve. In developing it, we first had to concept the stages the puzzle goes through, so the animators and artists could construct it and animate it properly.*



*The lost desert city is cloaked by magic and is only visible to the modern world when entered through a secret gateway.*



*Variations on the hidden city before it was swallowed by the desert.*



A



B



C



D

*When we originally envisioned a lost city that was swallowed by the desert, we thought about literally putting the city underground, so it was completely hidden from modern surveying methods of the time. We envisioned it hidden under massive caves or caverns that were built into the rock. Since our earliest version of the cave city, the problem of lighting was always an issue. These sketches show a few proposals for revealing the city, with light spilling through holes in the cave ceiling.*

*Uncharted 3: Drake's Deception*

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## UNUSED IDEAS

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*Unused ideas for a floating city based on Kowloon City. This section would have included heavy traversal gameplay if we had made it work within the game.*







This area of the dry dock was completely built but never used. We wanted to encourage a lot of vertical gunplay, and we even planned to flood the dry dock so that it forced players to climb up the scaffolding to avoid drowning. We also included several tunnels underneath the dock to create a variety of ways to flank the enemy. Players could control the cranes and use them to drop heavy items onto their enemies. Ultimately, this level found a different life in another form as a multiplayer map.



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